

THE MUSICAL TIMES

AND

Singing Class Circular,

Published on the 1st of every Month.

No. 63.—Vol. 3.

AUGUST 1, 1849.

{ Price 1½d.
{ Stamped, 2½d.

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| 3 { Soon as I careless stray'd | Festa |
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| 4 { Thou art gone to the grave | Beethoven |
| 4 { Hear what God the Lord | V. Novello |
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| 6 { Let all men praise the Lord | Mendelssohn |
| 6 { Forgive, blest shade | Dr. Calcott |
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| 9 { Pleasures of Innocence | Battishill |
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| 11—Here in cool grove | John Reynolds |
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| 14 { When winds breathe soft | Gastoldi |
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| 16—Soldiers brave and gallant be | Wilbye |
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| 20 { Sweet honey-sucking bees (2nd part) | Eliza Flower |
| 21 { Now pray we for our country | Greville |
| 22—Now the bright morning star | Kent |
| 23—Thine, O Lord, is the greatness | Davy & Novello |
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| 26—Maidens fair of Padua's city | Handel |
| *27—And he shall purify | Purcell |
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THE MUSICAL TIMES, And Singing Class Circular.

AUGUST 1st, 1849.

NOTICE.

As the music in our present Number extends to six pages, less than the usual space is left for literary matter. The Anthem by Creighton is now first published, and in consequence it was deemed advisable to present it in an entire form. The Historical Sketch of Church Music, from Alexandre Choron, will be continued in future Numbers of the *Musical Times*.

Brief Chronicle of the last Month.

THE BIRMINGHAM FESTIVAL.—The committee of management have concluded their engagements for the approaching Grand Musical Festival at Birmingham. Madame Castellan, Mademoiselle Jetty de Treffz, Miss A. Williams, our young countrywoman Miss Hayes (*soprano*), Mdlle. De Meric, and Miss M. Williams (*contralto*), are the female vocalists. Among the tenors announced will be seen the names of Mario and Simms Reeves. The basses are Mr. Machin and Lablache. The choir, although unprecedentedly numerous, has, for this occasion, been selected from two places—London and Birmingham. This will prevent the annoyance arising from the diversity of manner acquired in training, so often experienced when the vocal corps is assembled from many various parts, and will ensure that uniformity of style so essential to the perfect development of great musical effects. One of the chief features in the forthcoming meeting will be the numerical force of the instrumental band, the list of which displays an assemblage of talent which we do not hesitate to say will be superior to any yet brought together. Some idea of its numerical strength may be formed, when we state, that the stringed instruments alone will amount to within one or two of a hundred. With such an orchestra, conducted, too, by Mr. Costa, under whose guidance instrumental music has arrived at an unparalleled pitch of excellence in this country, the production of such works as Beethoven's *Pastoral* and C minor symphonies, the symphony in A minor by Mendelssohn, the overtures to *Leonora*, by Beethoven, *William Tell*, by Rossini, and *Oberon*, by Weber, the whole of Mendelssohn's *Walpurgis Night*, as well as a manuscript overture by him, entitled *Ruy Blas*, and selections from the *Huguenots*, and *Le Prophete*, by Meyerbeer (all of which will be given in the evenings' performances), will form a grand attraction for the amateur of instrumental music. The great works for the morning performances, and upon which the entire force of the vocal and instrumental talent will be employed, are arranged as follows:—First day, Mendelssohn's *Elijah*; second day, Mendelssohn's *Athalie*, and selections from the works of other eminent composers; third day, *The Messiah*; and fourth day, the *Israel in Egypt*, and grand selection.—*Extracted from the Musical World.*

CLAPHAM CHORAL SOCIETY.—A concert of music was given at the Parochial School-room, on Clapham Common, June 12th, the proceeds of which were devoted to the benefit of the Parochial Schools of that district. The selection was from the works of Handel, Mendelssohn, Weldon, Farrant, Nares, &c. Mr. Arthur T. Hewitt, the Hon. Sec. to the Society, was encored in the pretty air from Mehul's *Joseph*, "Ere infancy's bud had expanded;" as was Mr. Arthur Scott, in the air from the *Messiah*, "But who may abide." The room was well filled by the Gentry in the neighbourhood, and the entire performance gave great satisfaction. Mr. John G. Boardman presided at the organ.

SIR HENRY BISHOP gave a grand Concert on the 18th July, at the Hanover Square Rooms, in the performance of which the almost entire strength of the musical talent now in London (both native and foreign) was collected. The room was well filled.

HEREFORD MUSICAL FESTIVAL.—The following six noblemen and gentlemen have accepted the appointment of stewards for the Hereford Musical Festival:—The Earl of Powis, Sir Velters Cornwall, Bart., Sir Thomas Hastings, Knt., the Rev. Canon Musgrave, the Rev. Dr. Ogilvie, and the Rev. Arthur Clive. The performances will take place on the 11th, 12th, 13th, and 16th September. Messrs. Willy and Blagrove are engaged as leaders; and the vocalists will be Madame Castellan and Misses A. and M. Williams; Messrs. Phillips, Machin, Lockey, Simms Reeves, and Hobbs. Mr. Townshend Smith, Organist to the Cathedral, will conduct the performances.

CHRISTIAN LITERARY AND SCIENTIFIC INSTITUTE, Brook-street, New-road.—On Tuesday Evening, the 26th June, the members of the Singing-class in connection with the above Institute, presented to their teacher, Mr. Elisha Archer, the following valuable works, neatly bound, and with suitable inscriptions, as a token of respect for his having given them a gratuitous course of elementary instruction in singing, on the system adopted by Mr. Hullah, viz.:—Haydn's *Creation*, Mendelssohn's *St. Paul*, Spohr's *Last Judgment*, Walmisley's Psalms, Hymns, and Chants (all Novello's editions), and One Volume (48 Numbers) of the *Musical Times*. The books were presented by Mr. Brinsmead, one of the members of the class, with an appropriate address; and Mr. Archer returned thanks, expressing his delight at being able to contribute in any manner, however humble, to the advancement of musical science. During the evening, the class performed several psalm tunes, and two or three pieces from Hullah's Manual, to the entire satisfaction of a rather numerous meeting, about sixty of whom have enrolled their names as members of a new class, under the same teacher. So satisfactory has been the progress of this Institute, especially as regards the music-class, that the Committee have engaged a more convenient room at No. 63, Stanhope-street. Believing that many readers of the *Musical Times* take an interest in any indication of the progress of the study of music among the working classes, I have forwarded the above for insertion in that valuable little periodical.—*From a Correspondent.*

THE DISTINS.—Accounts from New York describe the reception of these accomplished performers in that city in enthusiastic terms.

BRIEF CHRONICLE (continued).

JOSEPH JOACHIM, the celebrated violinist, left London for Leipsic at the end of last month.

MUSIC OF OLD.—The ancient Egyptian flute was only a cow's horn with three or four holes in it, and their harp or lyre had only three strings; the Jewish trumpets that made the walls of Jericho fall down, were only rams' horns; the psaltery was a small triangular harp or lyre with wire strings, and struck with an iron needle or stick; their sacbut resembled the "zagg" used at Malta in the present day—a species of bagpipe; the timbrel was a tambourine; and the dulcimer a horizontal harp with wire strings, and struck with a stick, like the psaltery—such as are seen about the streets of London in the present day. Imagine the discord produced by 200,000 of such instruments, while playing at the dedication of Solomon's Temple.—*Medical Times*.

ON THE BURLESQUE.—In the art of *Music*, the *burlesque* feature can be employed only to a limited extent. Music is incapable of expressing satire. Its phraseology can suggest emotions of tenderness, of hilarity, of gravity, and even of awe; and it is greatly convertible in heroic and martial sentiments: but beyond these broad and distinctive classes of Passion, Music must rely for true utterance upon the illustrative glossary of Language. Without this key to the composer's meaning, he cannot express even the mock heroic; for Music is incapable of Irony. Irony in musical phraseology, when divested of the accompanying dialect, becomes an earnest truism in expression. Music requires the same literary explanation, which, in the infancy of pictorial art, was wont to accompany the representations of animated and still life; as, "This is a horse,"—"This is a house:" it was necessary to name the subjects represented, lest they be mistaken. A greatly descriptive Tone-poet, like Beethoven, may convey in musical language, divested of the accompaniment of words, his ideas of a subject, a scene, or a story; as may be instanced in those sublime compositions of his—the "Sinfonia Eroica," and the "Sinfonia Pastorale:" but even in these it is requisite that his design be promulgated, or his auditors will be unable accurately to appreciate his intention. The Musician's language is necessarily mystical and equivocal; for the same combinations of tones which he might intend to express an emotion of filial tenderness, the hearer might interpret into the demonstration of a lover's appeal to his mistress: and this, or indeed any other musical phraseology, when employed to convey an idea of "*Burlesque*," must be "married to immortal verse," to give it a "local habitation"—a veritable identity. Music will suggest as well as illustrate the most divine thoughts; and he is indeed of a rude and unenviable nature that can recognize no touch of its sweet quality: but, in universality of appeal to the senses of imagination and judgment, it must be pronounced an ineffective Art when compared with those of Poetry and Painting.—*From a Lecture on "The Burlesque Writers," by C. Cowden Clarke.*

KALKBRENNER.—Every genuine trait of character is welcome. The late M. Kalkbrenner, speaking to some friend of his position and prospects, long before his death—"In a few years," said the pianist, "I shall be the Voltaire of music."—[What a coxcomb!]

SIGNOR MARLIANI.—Signor Marliani was shot some weeks ago at Bologna, in the struggle between the Legitimists and the "Provincials." He had been lost sight of in the musical world for many years—and this at a period when the Italian stage stood in utmost need of active and worthy composers. Among the latter he might have enrolled himself, had his energy kept pace with his education. But this was not so. Disheartened, it would seem, by the limited success of his Italian operas, *Il Bravo* and *Ildegonda*, and of his French operetta, *La Xacarilla*, written for *L'Academie*—and forgetting that only after reiterated trials have the generality of stage composers discovered their individuality, and achieved their success.—Signor Marliani failed to work out his career. He has been most widely known, and will be longest remembered by the brilliant and effective scena, "Stanea di piu combattere," introduced by Madame Grisi in *Otello* as the *sortita* of Desdemona.—*Musical World*.

CATALANI.—Among all the victims which the implacable epidemic has carried off, none is more generally regretted than poor Catalani, whose arrival in Paris, a short time ago, was hailed with so much pleasure. The career of this extraordinary woman is perhaps unique in the annals of music. She had been destined by her father, a jeweller in the town of Sinigaglia, in the Roman States, for a life of monastic seclusion, and had accepted the destiny without regret, when the fame of her extraordinary powers of song, as displayed behind the veil and grating of her convent of Ginovia, to the astonishment and delight of the congregation gathered in the chapel, induced her father to alter his plan for her future life, and to transfer her, at the age of sixteen, from the walls of the convent to the care of Marchesi, the most learned professor of singing of the day. It was after three years' instruction from this great master that her debut took place at Vienna, in the year 1799. From this first debut her career was one unceasing triumph, until its close in 1827. On her arrival in Paris, the Emperor Napoleon made her an offer of the post of director of the Grand Opera, with an annual salary of 4000*l.*, but she declined the tempting proposition, being under an engagement to appear in London. Catalani remained in England from 1806 to the year 1814, during which time she never ceased to excite universal enthusiasm. It was in 1827 that Madame Catalani appeared for the last time in public, and it was in Dublin that she warbled her last song. Never did an artist retire amid such glory as Catalani. She was elected member of fourteen different academies, eight gold medals were bestowed upon her by various sovereigns and city corporations, in testimony of admiration of her talent, and gratitude for her unbounded charity.—*Dramatic and Musical Review*.

TO CORRESPONDENTS.

A CONSTANT SUBSCRIBER at Poplar, is informed that the *Musical Times* continues, and will continue to be published once a month only; and the compositions, as hitherto, are sacred and secular in alternate months. Our Correspondent should have specified in his letter the name of his Society, for the superintendent of our little periodical being absent from London, his substitute is unacquainted with the matter.

PAUL shall have an answer, definitively, next month.

Anthem for Five Voices.
Now first Published.

Praise the Lord, O my soul.

[London: J. Alfred Novello, 69, Dean Street, Soho, & 24, Poultry.]

Composed by R. CREIGHTON.
Organ Part by V. NOVELLO.

Psalms civ., verses 1 to 8, 24, & 33.

1st TREBLE. Full. Praise the Lord, O . . my soul. O Lord my

2nd TREBLE. Full. Praise the Lord, O . . my soul. O Lord my

ALTO. Full. Praise the Lord, O . . my soul. O Lord my God, thou art be - come ex - ceed - ing

TENOR. Full. Praise the Lord, O . . my soul. O Lord my God, Thou art be -

BASS. Full. Praise the Lord, O . . my soul. O

ACCOMP. Full. Pedals. Ped. 8va.

God, Thou art be - come ex - ceed - ing glo - ri - ous; Thou art clo - thed with

God, Thou art be - come ex - ceed - ing glo - ri - ous; Thou art clo - thed with

glo - ri - ous; Thou art be - come ex - ceed - ing glo - ri - ous; Thou art clo - thed with ma -

- come ex - ceed - ing glo - ri - ous, ex - ceed - ing glo - ri - ous; Thou art clo - thed with

Lord my God, Thou art be - come ex - ceed - ing glo - ri - ous; Thou art clo - thed with

Vers. ma - jes - ty and ho - nour. Thou deck - est, Thou deck - est thy - self with light, as it

Vers. ma - jes - ty and ho - nour. Thou deck - est thy - self with light, as it were

Vers. ma - jes - ty and ho - nour. Thou deck - est thy - self with light as it were

majesty and ho - nour.

majesty and ho - nour.

Vers.

PRAISE THE LORD, O MY SOUL.

Full.
 were with a gar-ment, and spreadest out the heav'ns, and spreadest out the heav'ns like a cur-tain, and spread-est
 Full.
 with a gar-ment, and spreadest out the heav'ns like a cur-tain, and spread-est
 Full.
 with a gar-ment, and spreadest out the heav'ns like a cur-tain, and spread-est
 Full.
 and spreadest out
 Full.
 and spread-est
 Full.
 Ped.

out the heav'ns like a cur - - tain.
 out the heav'ns like a cur - - tain.
 Verse.
 out the heav'ns like a cur - - tain. Who lay-eth the beams of his chamber in the wa-ters and
 Verse.
 the heav'ns like a cur - - tain. Who lay-eth the beams of his chamber in the
 Verse.
 out the heav'ns like a cur - - tain. Who lay-eth the beams of his chamber in the
 Verse.
 Ped.

ma-keth the clouds his cha-ri-ot and walk-eth up-on . . . the wings, the wings of
 wa-ters, and ma-keth the clouds his cha-ri-ot; and walketh up-on the wings, of
 wa-ters, and ma-keth the clouds his cha-riot; and walk-eth up-on the wings, the wings of

PRAISE THE LORD, O MY SOUL.

Full. He mak-eth his an - gels spirits, and his minis-ters a flam - ing fire.

Full. He mak-eth his an - gels spirits, and his minis-ters a flam - ing fire.

Full. the wind. He mak-eth his an - gels spirits, and his minis-ters a flam - ing fire. Verse.

Full. the wind. He mak-eth his an - gels spirits, and his minis-ters a flam - ing fire.

Full. the wind. He maketh his an - gels spirits, and his minis-ters a flam - ing fire.

Full. Verse.

Verse.

He hath laid the found-a-tions of the earth that it never should move, that it never should

laid the found-a - tion of the earth that . . it never should move, that it never should

Verse.

He hath laid the found-a - tion of the earth that it never should move, that it never should

move at a - - ny time. Thou co - veredst it with the deep like as with a

move at a - ny time. Thou co-veredst it with the deep like as with a

move at a - ny time. Thou co-veredst it with the deep like as with a

PRAISE THE LORD, O MY SOUL.

Full. Verse.

gar - ment. The waters stand in the hills: at thy re-buke they

Full. Verse.

The waters stand in the hills: they flee, at thy rebuke they

Full. Verse.

gar - ment. The wa - ters stand in the hills: at thy re-buke, re-buke, they

Full. Verse.

gar - ment. The wa - ters stand in the hills: at thy re-buke, re-buke, they

Full. Verse.

flee; at the voice of thy thun-der they are a - fraid. They go up as high as the

Full. Verse.

at the voice of thy thun-der they are a - fraid. They go up as high . . as the

Full. Verse.

flee; at the voice of thy thun-der they are a - fraid. They go up as high as the

Full.

at the voice of thy thun - - der they are a-fraid.

Full.

flee; at the voice of thy thun - - der they are a-fraid.

Full. Verse. Soft.

Pedals.

Full.

hills, and down to the val-ley be-neath.

Full.

hills, and down to the val-ley be-neath.

Full. Verse.

hills, and down to the val - ley beneath. O Lord, how ma-ni-fold, how ma-ni-fold are thy

Full. Verse.

and down to the val - ley beneath. O Lord, how ma-ni-fold are thy

Full. Verse.

and down to the val-ley beneath. O Lord, how ma-ni-fold are thy

Full. Verse.

PRAISE THE LORD, O MY SOUL.

Full.
The
Full.
The
Full.
works; in wisdom hast thou made them all. The earth is full, is full of thy rich-es, the
Full.
works; in wisdom hast . . . thou made them all. The earth is full of . . . thy rich-es, the
Full.
works; in wisdom hast thou made them all. The earth is full, is full of thy rich-es, the
Full.

Verse.
earth is full of thy rich-es. I will sing un-to the Lord as long as I
Verse.
earth is full of thy rich-es. I will sing un-to the Lord as long as I
Verse.
earth is full of thy rich-es. I will sing un-to the Lord as long as I
earth is full of thy rich-es.
earth is full of thy rich-es.
Verse.
earth is full of thy rich-es.

live; I will praise my God while . . . I have my be - ing. Hal-le -
live; I will praise my God while I . . . have my be - ing. Hal-le -
live; I will praise my God while I have my be - ing. Hal-le -

PRAISE THE LORD, O MY SOUL.

Full.
 - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -
 - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -
 - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le -
 Hal-le - lu - jah, Hal-le -
 Full.
 Hal-le - lu - jah, Hal-le -
 Full.

Ped. 8va.

lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,
 lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,
 lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,
 lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,
 lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah,

Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah.
 Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah.
 Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal - le - lu - jah.
 Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah.
 Hal-le - lu - - jah, Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - - jah.

END.

END.

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